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West Chester, PA residents Aaron and Katie Thomas thought about replacing their A/C window units in their historic home with central air, but didn't think it was an option. Most of the ceilings in their home were low and closet space was limited. They wondered how they could fit the bulky ductwork into their home, without adding intrusive soffits or drop ceilings. The Thomas' worried they would have to give up closet space.

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Sila installed the High Velocity air handler in the attic, the 2-1/2" diameter flexible supply tubing, and the small round room outlets that matched the Thomas' home décor. The High Velocity system delivered even temperatures throughout the Thomas' home, allowing them to feel cool and happy all summer long.

Katie remembers learning that the High Velocity system could remove 30 percent more humidity than traditional air conditioning, making it more comfortable on hot summer days. It became clear that this was true when friends of the Thomas' came to their home on a 98-degree day last summer. They asked, "It's nice in here! What do you keep your thermostat at?"

They couldn't believe that the Thomas' set their thermostat at 75 degrees, but it felt much cooler due to the reduced humidity.

The Thomas family is looking forward to their second summer with the Unico High Velocity system. Even on the hottest days, the efficiency of the Unico System High Velocity Central Air Conditioning means lower utility bills and more comfort, thanks to Sila Heating and Air Conditioning.



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VOLUME X, NUMBER 4

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Coloring Outside the Lines

WHEN YOU WERE A LITTLE KID, in the inward years before arithmetic class, did you feel in your heart that there were good numbers and bad ones? For me the even numbers were good, but 3 and 7 gave me the creeps. I think I have that kind of unexamined prejudice about architectural styles. Ironically, I favor the “odd” ones—that long asymmetrical evolution running from Gothic to chalet to Queen Anne and Shingle Style to Art Deco. The nice, even ones—Georgian, neoclassical—leave me slightly unnerved. Do I think they demand obedience?

(I also harbor the conviction that just living in a Modern house—say, a Richard Neutra as photographed by Julius Shulman—would cause the inhabitants to be thin and attractive.)

Arts & Crafts is, in my private mind, the antithesis of compli-



ance. Architects and owners are always pushing the boundaries. An owner building a new Craftsman house decides to incorporate salvaged beveled glass, rich with baroque curves. (Or are they Art Nouveau?) Rather than tossing the burnt clinkers, celebrated architects mix the ugly bricks with arroyo stone and we call it peanut brittle. (Doesn't sound like a course at the École, now, does it?)

I encountered Arts & Crafts free spirit in trying to write about interior paint-color schemes. The advice, always good if trite, is to use earthy colors.

So why do I remember fondly the San Mateo bungalow with walls in tints of apricot and teal, pulled from paintings hung on the walls? Dedicated restorers, the homeowners certainly had heard the drill.

I once wrote that Arts & Crafts is the preference of wild boys and back-to-the-landers, cuddlers and artists. Add to that naughty people who never met a color they didn't like. Another reminder that you can find precedent for anything you really want to do, and that Arts & Crafts is for creativity foremost. Do great work, color outside the lines, so generations to follow will have something to copy.

Patricia Poore, *Editor*
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10 Harbor Rd., Gloucester, MA 01930

ARTS & CRAFTS HOMES and the Revival

is the quarterly that covers contemporary practitioners as well as the historical antecedents of the continuing A&C movement.

OUR MISSION is to offer expert advice and perspective for those building, renovating, or furnishing a home in the Arts & Crafts spirit. ■ Our mission is to celebrate the revival of quality and craftsmanship, going beyond the narrow definition of American Arts & Crafts as a “style” confined to the first decades of the 20th century. Offering hundreds of resources, we showcase the work not only of past masters, but also of those whose livelihoods are made in creating well-crafted homes, furnishings, and works of art today. ■ Each issue is a portfolio of the best work in new construction, restoration, and interpretive design, presented through intelligent writing and beautiful photographs.

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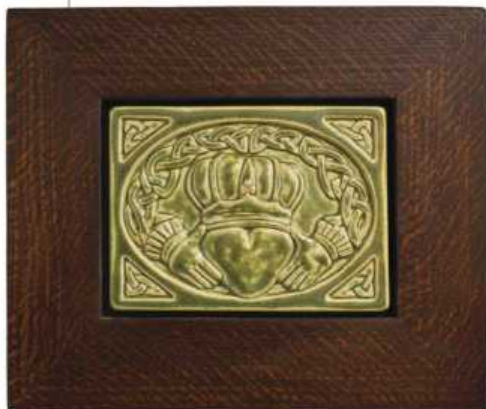
Leaf and Flower

Adapted for a landmark 1891 mansion, the Hill House jacquard fabric in worsted wool and mohair is based on an English Arts & Crafts pattern. Ideal for drapery, the reversible textile is 43" wide. It's \$175 per yard. From Thistle Hill Weavers, (518) 284-2729, thistlehillweavers.com



Hands of Love

The 6" x 8" Claddagh tile is inspired by the imagery of the Irish ring of love and friendship. It's available in teal, lime, or leaf for \$54. With a quarter-sawn oak frame, it's \$152. From Pewabic, (313) 626-2000, pewabic.org



One, Two, Three

The Steps necklace takes inspiration from Charles Rennie Mackintosh, transforming the design into a fashion-forward drop pendant. In white bronze with an 18" sterling-silver chain, the necklace is \$120. From Roycroft Renaissance Artisan Evelyn Pelati, (877) 848-3559, shopwright.org



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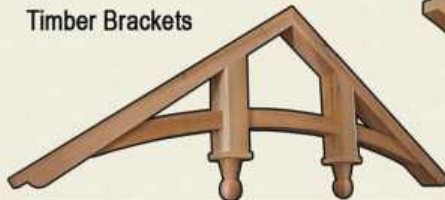
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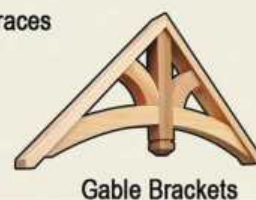
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Rafter Tails

On the Cusp

Designs inspired by Christopher Dresser and the Aesthetic Movement also work well in Arts & Crafts rooms. These wallpapers are sold in 30-square-foot rolls; Avery is \$60 and Somerset, \$57. The Butterfly frieze (\$31 per yard) comes with two 3¾" scroll borders.

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Hammered Handles

Made from heritage-quality copper, these Arts & Crafts recessed handles have an antiqued patina to match older copper hardware. The plates can be used on window sash or pocket doors. Cost ranges from \$50.70 to \$59.80. From Vintage Hardware & Lighting, (360) 379-9030, vintagehardware.com

Mission Geometry

Just introduced, new Mission-style shutters are available in four Arts & Crafts-friendly patterns in Western red cedar, Spanish cedar, or sapele, and in several tints. Prices begin at \$25 per square foot. From Timberlane, (800) 250-2221, timberlane.com

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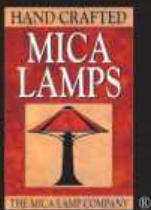
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The L. & J.G. Stickley daybed is inspired by a 1905 Leopold Stickley design. In quarter-sawn white oak with an upholstered seat, the bench is 81½" long x 28" high. It comes with four 20" throw pillows in contrasting fabrics. The price is \$4,983. From Stickley, (315) 682-5500, stickley.com

Windowpane Entry Set

The Craftsman mortise-lock entry set with hammered egg knobs is based on a pattern called Bastille, made by Pacific Hardware about 1912. The copper plate over forged brass set measures 11" high x 3" wide. It's \$459.90. From House of Antique Hardware, (888) 223-2545, houseofantiquehardware.com



Roses Under Foot

In handspun New Zealand wool, the Essex features a border of interwoven rosebuds and soft gold, brown, and terra-cotta colors. It's available in sizes from 2' x 3' to 10' x 14', as well as runners. The 10' x 14' sells for \$5,740. From The Persian Carpet, (800) 333-1801, persiancarpet.com



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Conserving Wright's Art

Frank Lloyd Wright was just as particular about the artistic furnishings in his built environments as he was about architectural design. Taliesin, his 1911 National Landmark home in Spring Green, Wisconsin, is no exception: It is here that his collection of Japanese and Chinese painted screens is most abundantly and carefully displayed. Throughout Taliesin, Wright freely adapted panels and paintings to fit his vision for each room. The works that remained as folding screens were secured to the walls and visually integrated by the use of mouldings that repeated the same profile and material used elsewhere in the room.

In recent years, though, it became apparent that these treasured works were becoming compromised in appearance, condition, and potential longevity. The Frank Lloyd Wright Foundation has begun a phased restoration of eight of the screens, which will be treated with Optium Museum Acrylic glazing,



"Pine with Cherry Blossoms and Birds" after conservation.

a product made by Tru Vue (tru-vue.com). The anti-reflective material is lightweight and abrasion resistant, and it filters up to 99 percent of damaging UV light. Additionally, the coating erases the boundary between the artwork and the viewer, allowing visitors to see and enjoy the screens in an intimate setting without the distraction of glare.

The first piece to be reinstalled is a Japanese painting in the style of 17th century artist Kano Yasunobu, which hangs in the Blue Loggia.

The conservation project is a joint effort by the collections and preservation staff of the Frank Lloyd Wright Foundation (franklloydwright.org), Taliesin Preservation (taliesinpreservation.org), and T.K. McClintock of Studio TKM (studiotkm.com).



Houses built along laneways in Vancouver add character to historic neighborhoods.

Laneway Revival

In the United States, car-width passageways between rows of houses are called service alleys. In Vancouver, British Columbia, where the concept is undergoing a revival, they're called laneways.

Service alleys were an innovation of early 20th-century American subdivision design. The alleys were convenient for trash pickup and for deliveries by milkmen and ice trucks. They also allowed residents rear access to garages and parking spaces. Only rarely were they used as the sole access point for a main or secondary house.

Laneways began to appear in Vancouver neighborhoods as early as the 1890s. Often a lot owner or builder would put up a small structure at the back of the lot to house the crew or new owner while the main home was under construction. Many of these "temporary" residences became permanent housing for staff, guests, or family members, with access only from the laneway. Most are tiny: one built in the 1890s by a famous Canadian architect is considered unusually large at 900 square feet.

The Vancouver Heritage Foundation has held tours of laneway houses since 2010, well before the city passed an initiative to encourage new building along laneways as a way to increase the diversity of rental units in single-family neighborhoods. Tours feature a mix of historic homes including Arts & Crafts-era houses, plus infill houses, some built in a historically sympathetic style. This year's tour will be held Oct. 29. Tickets and information: (604) 264-9642, vancouverheritage.org

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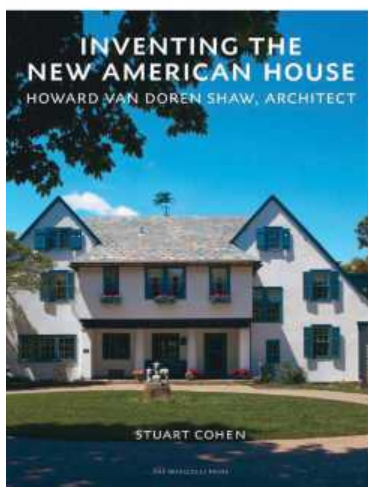
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INVENTING THE NEW AMERICAN HOUSE
Howard Van Doren Shaw, Architect
By Stuart Cohen. Monacelli Press,
2015. Hardcover, 256 pp., \$65

Howard Van Doren Shaw (1869–1926) was one of the foremost designers of houses in the early 20th century. (It's been suggested he would be more famous had Wright not been both his contemporary and neighbor.) Shaw traveled to Europe in the 1890s, where he saw the work of Arts & Crafts designers Charles Rennie Mackintosh and Edwin Lutyens, among others. (Shaw's own 1897 summer house, Ragdale in Lake Forest, Illinois, has been compared to the work of British architect C.F.A. Voysey.) Shaw also became aware of William Robinson, an early proponent of the "wild" or vernacular English cottage garden. Shaw came home to work chiefly in the upscale suburb of Lake Forest (clients included the printer Reuben H. Donnelly, meatpacking mogul Edward Forster

Swift and Bertram G. Work, president of B. F. Goodrich). As a traditionalist, he used the vocabularies of English and Italian precedents for his country houses. Shaw often designed the landscape himself, but also collaborated with landscape architect Jens Jensen. He also created Market Square, a town center appreciated for its green open space and known as the first American shopping center designed around the automobile.

Find a comprehensive look at Shaw's work in a new book by practicing Chicago architect Stuart Cohen, FAIA. His book includes many previously unpublished images from Shaw archives, with construction drawings, new photographs, and a catalog of Shaw's residential commissions. —Patricia Poore



TOP Dining room at Ragdale, the architect's home, with wallpaper, andirons, and furniture designed by Shaw.

MIDDLE The restored Water Garden at House of the Four Winds (McBirney house), built in Lake Forest in 1908.

FAR RIGHT Living-room alcove at Ragdale, built in 1897 with additions in 1903 and 1905. **RIGHT** Entrance loggia of the George Pick House, 1915, Highland Park.



DAVE BURK/HEDRICH BLESSING (TOP); LINDA OYAMA BRYAN, COURTESY MONACELLI PRESS (CENTER); COURTESY RAGDALE (BTM.)

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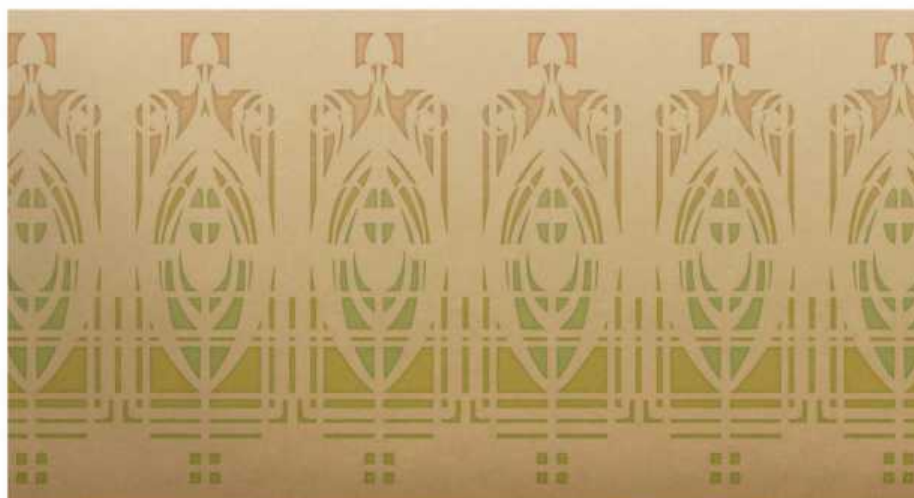
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OCT. 24 O Canada

Art scholar Charles Hill speaks on Canadian art and architecture in the years before World War I at the Good Shepherd Center in Seattle. National Gallery of Canada curator Hill was responsible for the recent exhibition "Artists, Architects, and Artisans: Canadian Art 1890-1918." Lecture, 1 to 2:30 p.m. Tickets \$35, discounts for Historic Seattle members. (206) 622-6952, historicseattle.org

Hill will present lectures on the same subject in both Vancouver and Victoria, B.C., later in the week. Oct. 27: Vancouver University Women's Club, Hycroft (uwc.vancouver.ca). Oct. 29: Legacy Art Gallery, University of Victoria (uvac.uvic.ca).



All Souls Chapel, built in 1888 in Charlottetown, Prince Edward Island, displays Arts & Crafts, Tudor, and Gothic elements.

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The Bungalow Heart of Texas

The old streetcar suburbs of Dallas and Fort Worth are home to a wealth of Arts & Crafts-period bungalows. *by Clare Martin Alexander*



TOP Bungalows make a tidy streetscape in the Dallas suburb of Vickery Place. **ABOVE** One of the Prairie-influenced houses in Munger Place, developed in 1905, and the Munger Place Historic District sign.

DALLAS AND FORT WORTH may be separated by just 35 miles of sprawl, but in some respects they're a world apart. High-end boutiques and a glittering skyline define the big-city glamour (with a Southern twist) of Dallas, as any fan of the 1980s prime-time soap knows. Fort Worth, meanwhile, retains hints of its frontier past, evidenced by the turn-of-the-century buildings at the Stockyards and Sundance Square. What the two cities have in common are older suburbs filled with bungalows, many with Craftsman and Prairie influence. Both cities have been vigilant, for the most part, about preserving their historic neighborhoods.

The area broadly known as Old East Dallas is home to a handful of Arts & Crafts-influenced neighborhoods. **Munger Place** bills itself as "the largest collection of Prairie-style homes in America." Its 250 houses are predominantly well-preserved Foursquares that display Craftsman, neoclassical, and, yes, Prairie influences. The neighborhood's style uniformity is courtesy of cotton gin manufacturer Robert Munger, who attracted prominent Dallas businessmen to his new neighborhood in 1908 by specifying that every house

had to be at two full storeys and cost at least \$2,000.

Directly east of Munger Place is the more modest **Junius Heights**, developed in 1906 by C.H. Munger, Robert's son. This collection of more than 800 bungalows and Tudors earned historic district status just 10 years ago, but in doing so became the city's largest historic district.

A couple miles north, up the bustling commercial district of Greenville Avenue, more bungalows, Tudors, and Foursquares nestle into the streetcar suburb of **Vickery Place**,

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platted in 1911 on a tract of farmland. Here, the old houses are punctuated by modern infill, which is required by conservation ordinance to take cues from the neighborhood's early 20th-century styles (though bloated proportions tend to be a dead giveaway for the new-builds).

Southwest of downtown, in Oak Cliff, you'll find **Winnetka Heights**, touted as "Dallas's Ideal Suburb" by real-estate agents in 1911. Winnetka has been a historic district since 1981, and its remarkably pre-



TOP An airplane bungalow with multiple gables in Winnetka Heights. **ABOVE** A Prairie-style Foursquare, also in Winnetka Heights in the suburb of Oak Cliff. **RIGHT** A rubble-stone and clinker-brick bungalow in Fort Worth's Fairmount National Historic District.

served bungalows and brick Tudors are a testament to residents' enduring devotion to the neighborhood.

In Fort Worth, the **Fairmount National Historic District** is the city's biggest and best. Composed of 20 subdivisions developed between 1883 and 1907, Fairmount had originally an economically diverse population, resulting in a variety of house styles. Clapboard, shingle, and brick bungalows predominate, and most have been immaculately restored. See historicfairmount.com for a suggested walking/driving tour.

Fort Worth offers a secret gem: a Stickley-designed house built in 1913, located at 4621 Foard Street and based on a plan in a 1909 issue of *The Craftsman*. It's constructed of clinker bricks so irregular they look like stones. Though surrounded by a chain-link fence in a rather charmless area, the **Harris House** testifies to the appeal of true Craftsman homes. ■



WHEN TO VISIT

Try to avoid the punishing Texas summer and shoot for spring or fall. Or plan your visit to coincide with one of these neighborhood events:

■ MOTHER'S DAY WEEKEND

Fairmount National Historic District Tour of Homes This long-running tour features six to 10 of the neighborhood's best restorations (and occasionally a new-build or work in progress), along with a kick-off parade on Saturday morning. historicfairmount.com

■ THIRD WEEKEND IN SEPTEMBER

Munger Place Days In addition to showcasing seven of the neighborhood's historic buildings, this weekend-long event also features an intimate Wine and Walk preview night, a preservation symposium, a craft fair, and a children's pet parade to benefit a local animal shelter. mungerplace.com

■ EARLY NOVEMBER

Junius Heights Historic Home Tour This one-day tour of five historic houses coincides with a neighborhood street fair featuring food trucks, kids' activities, and a craft market. juniusheights.org

■ EARLY DECEMBER

Winnetka Heights Christmas Candlelight Home Tour Nearly 30 years old, this annual tour features six homes decked out for the holidays, as well as an extra house and champagne reception for those who purchase VIP tickets. winnetkaheights.org



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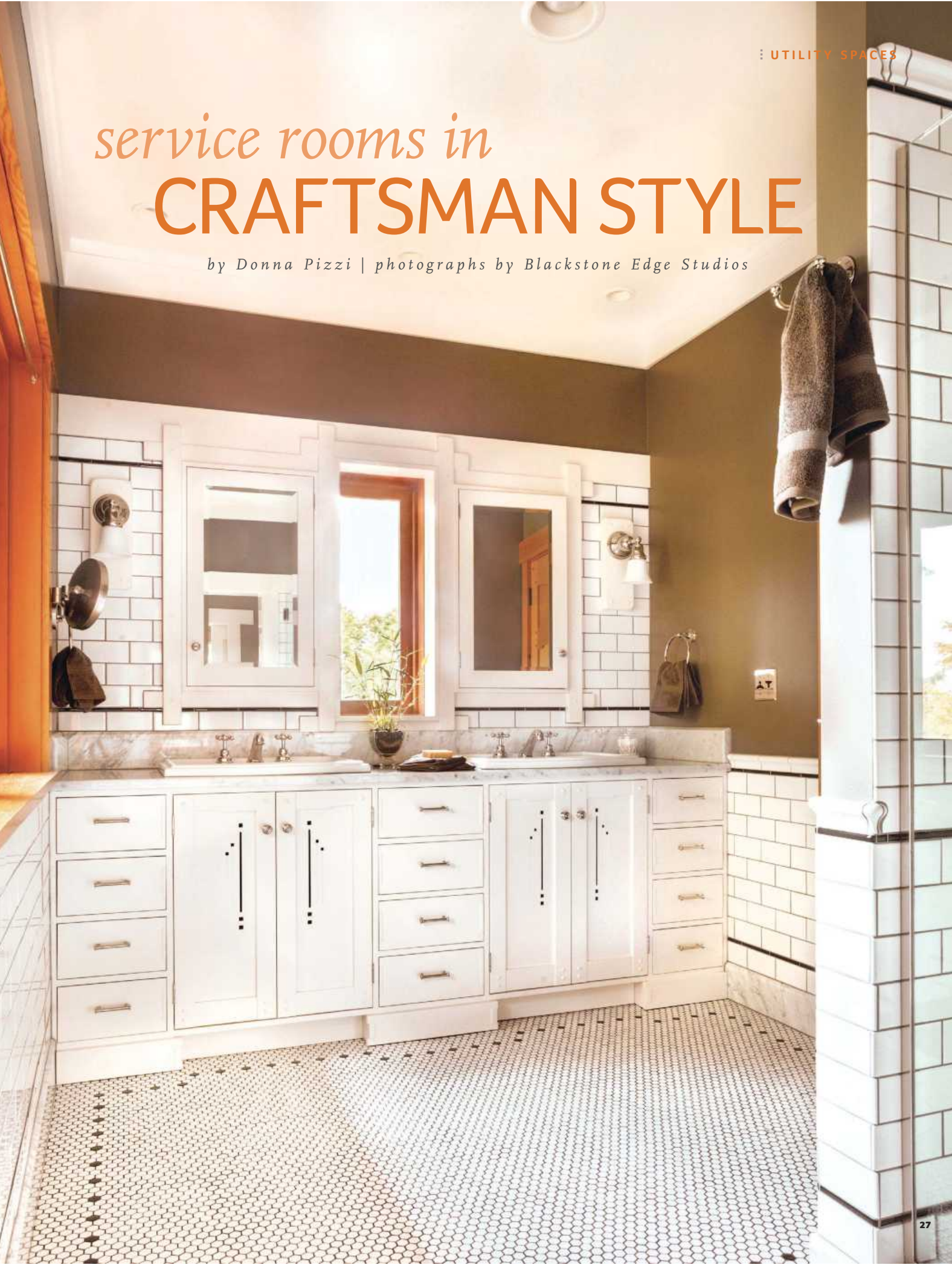


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service rooms in **CRAFTSMAN STYLE**

by Donna Pizzi | photographs by Blackstone Edge Studios





IN THIS RECENT REBUILD of an undistinguished 1980s ranch, even the service rooms sing with period authenticity. Design was a collaborative effort among owners, architect, and contractors. “But a lot of the interior details were worked out by Eric Lichtenthaler of Bear Creek Construction, the project manager,” says homeowner Brian Dalton. Eric worked with cabinetmaker Steve Boone to create unique cabinets throughout the house. In the kitchen, they’re made of clear-finished Douglas fir. For bathrooms and laundry/mudroom, they chose paint-grade lumber. The bathrooms represent the best millwork and tile of the bungalow era.

PREVIOUS PAGE The master bathroom is part of a comfortable suite. Dark walls set off the creamy tile and cabinets. **LEFT** The master-bath “tub room” includes a restored 1931 Stanley clawfoot bathtub. Walls are an earthy taupe.

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“We wanted to capture the look and feel of the ca. 1910 bathrooms we’d seen on tours, without old plumbing!”

The master bath is part of a suite that includes a balcony porch, visible through the casement window between mirrors. Dark walls matched to Color Guild’s #8765D ‘Beaver Creek’ set off the creamy tile and cabinets. Laid over electric radiant heat, a hexagon-tile floor blends well with black pencil tiles around the wainscot and in the tub area, where a refurbished 1931 Stanley clawfoot bathtub takes advantage of a private view. The wall paint here is a match to Color Guild’s #8764M ‘Lava Rock’, an earthy taupe. (Carol worked with color consultant Denise Trowbridge of Dallas to choose period-appropriate colors.)

Prairie-inspired details were used for kitchen cabinets, and that vocabulary carried over to the bathroom. Cutouts in the doors are decorative and also provide ventilation. Downstairs, the powder room has a more furnished look with fir slab mouldings and an oak floor matching that in other rooms. Color comes from the Bradbury landscape frieze and the green glaze of the subway tile. The baseboard is marble.

Located just inside the rear garden, the laundry room doubles as a mudroom. Cabinets have a simple period design. Miller Paint custom-mixed the cabinet color, which is similar to ‘Mission Hills’ by Behr. Plastic laminate countertops are an affordable, water-resistant option. ■



ABOVE Flat-panel cabinet doors have decorative cutouts, which incidentally ventilate the under-sink areas. **LEFT** The laundry room serves, too, as a mudroom, with plenty of storage and a practical linoleum floor.





Inspirations

Owners Carol and Brian Dalton are long-time Arts & Crafts enthusiasts and sticklers for detail. They had amassed a library of related books and visited Greene & Greene-designed houses in Pasadena, and they were aware of historic houses of the period in Oregon.

For this house, “Our primary inspiration was certainly the Greenes’ work,” Brian says, “but with ample doses of Stickley, and with Prairie School and C.R. Mackintosh in the mix.” The cutouts in cabinets, for example, are Prairie-inspired with a nod to textile motifs.

Brian says they had several three-ring binders of photographs for the bathrooms alone. Brian had seen white subway tile with grey grout in historic public bathrooms in Chicago, which they chose for the master and guest baths. These white bathrooms largely are patterned after those in the Gamble House.

A TOUR OF THIS HOUSE APPEARED IN THE SUMMER 2015 ISSUE OF *ARTS & CRAFTS HOMES*.



Bradbury's 'Fir Tree' paper landscape frieze is framed by wide fir trim pieces with exposed corner joinery. **TOP** Notable bungalows of Southern California inspired the design of the new house.

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Here's a brilliantly subtle use of a complementary color scheme (red and green), all in period hues.

Interior Color Palettes for Arts & Crafts Homes

As with the era's furniture and textiles, earthy colors predominated in paint.

by Patricia Poore & Brian D. Coleman

COLOR ADVICE FOR Arts & Crafts-era houses, most of it focused on exteriors, is downright hackneyed: "use natural earth colors in mid to dark tones." There's more to creating a pleasing, compatible interior color scheme. A review of period wallpapers, surviving interiors, and advice given by Arts & Crafts taste-makers turns up pale stone colors, eggplant (and lilac), even luridly colored patterns. There's the matter of analogous vs. complementary schemes, both of them popular but with very different results. (Analogous refers to colors adjacent on the color wheel: dark pumpkin walls with fir or red-oak woodwork, for example; complementary means opposite—using green or blue with red-tinged wood.)

Stencils and frieze papers, textiles and tile add color. The schemes that follow should get you started on a direction, informed by period conventions and your own personal taste.

WHERE TO BEGIN

Context is everything. Remember that in this era of improved gaslight and early electricity, rooms were no longer dark. Welcome sunlight was filtered by only a roller shade or a simple curtain. Interior palettes changed with the light. (On a related note, you'll want to consider whether the room gets cool north light or hot west-facing light, and also what time of day the room is used most. A bedroom or dining room used chiefly at night should be painted a color compatible with artificial lighting.)

Whether it's brown-stained oak or Douglas fir finished in orange shellac, wood certainly sets the context for color in bungalows and other Arts & Crafts houses. River rocks or fireplace tiles add another given. These considerations are a start, whether you choose a wall color to pick up on or complement them. The usual decorators' advice to "start with the carpet" is not a bad approach. An Arts & Crafts rug in a period colorway provides pre-selected options. Even if you're using a traditional Turkish or Persian carpet, you'll discover it's easier to find a compatible paint color than to find the right carpet once the paint is dry.

If your house has stained glass, that's another cue for a palette. So is a collection of Arts & Crafts pottery, a plein-air painting, or a textile.

THE NATURAL CHOICE

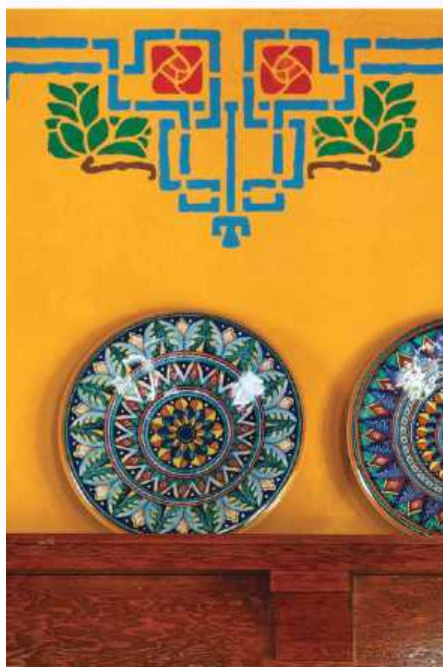
Here it is, the familiar advice to look to nature—especially valid for Arts & Crafts houses, but pleasing and generally safe in all periods. Earth tones are often thought to be neutrals, as with stony tans and flinty blues. "Vegetable colors" were very popular, however, and these include Hubbard-squash orange and zucchini green. Greyish sage



A LIGHTER SCHEME Plein-air paintings inspired the interior paint colors in this sundrenched San Mateo house. Walls in tints of blue-green, apricot, and ochre reflect the richer colors found in the Arts & Crafts rugs, antique furniture, metalwork, and pottery in the 1906 house.



EUROPEAN INFLUENCE Though the chroma remains dusky, more ornament and color are evident in this bedroom in a 1913 house. The blue-grey Art Nouveau paper is Swedish; artist C. J. Hurley hand-painted the mustard-gold frieze to coordinate with the paper. Bedrooms often have painted trim.



FOLK ART COLORS The bright stencil and majolica platters belie the repose in this 1906 Oregon house quieted by patina-rich woodwork, oak and wicker furniture, and overcast skies. 'Mayan Gold' walls are stippled for depth and texture. The sunflower color evokes both Carl Larsson and Gustav Stickley.



GOING FOR ROSE Colonial Revival spirit is emphasized in a 1914 Dutch Colonial house set in a mixed early 20th-century neighborhood. Certain mauves are peculiar to the Victorian era, but this dusty rose is classic, and not too different from a plum that appears in Stickley's room illustrations.



FIESTA COLORS A collection of 1930s dinnerware inspired the vibrant walls in this row house—but the scheme is masterful, not kaleidoscopic. Here the burnt orange is analogous with red oak trim and furniture, providing a backdrop for Van Briggle pots in complementary blues and greens.



SOFTER BLUES As a wall color inside and out, blue was used less in Arts & Crafts houses than in some other styles. Blues tended toward greyed tones taken from nature, whether a robin's egg or bluestone. The ethereal blue in this dining room can look blue-green or grey, depending on the light.



SUBTLE COMPLEMENT Because of the yellow undertones in both paint and woodwork, and their similarity in value, this restful scheme seems to defy classification as analogous or complementary. The stenciled border is barely there, and perfect for a 1922 Prairie-style house.



NATURAL ANALOGY A warm, peachy undertone in the beige wall paint relates it to the sandstone mantel. The almost monochromatic interior scheme in this small bungalow keeps fir woodwork and old-gold hardware and picture frames quiet, as it allows the period pottery to provide colorful accents.



THE ENGLISH GREENS Not a bungalow green, but then not all Arts & Crafts houses are bungalows. This British green evokes medieval manuscripts, country houses, and Gothic Revival, and remains an option for English Arts & Crafts and Tudor Revival houses—or Colonial Revival houses with Anglophile roots.



OLIVE GOLD This is a quintessentially Arts & Crafts color, a changeable yellow-gold that leans toward olive and suggests vegetables and autumn. The color perfectly goes with oak and fir, copper and bronze. It complements dusky blue and eggplant and plum, whether in the next room or on a pillow or pot.

green was used, but greens with a yellow undertone were more popular by far. The Arts & Crafts palette has been called an autumn palette: warm tones naturally go with all the wood trim and furniture of the period. Walls were generally done in a mid-range value, in colors with a muted (natural!) quality. So choose ochre rather than colonial yellow, brick instead of true red.

As for lighter tones, think dusky rather than pastel. On walls and ceilings, stay close to flat or matte as a surface finish. Satin-finish or semi-gloss is reserved for trim, and for service rooms.

EMBELLISHMENTS

Treatments were simpler than they had been in the 19th century—typically, walls were painted in one color, occasionally overlaid with a subtle glazed and sponged, dragged, or stippled texture, but never glossy. Stripes and striped wallpaper were in evidence. The frieze over a high wainscot was often decorated (see p. 38). The narrow frieze over a picture rail would be painted to coordinate with either the wall or the ceiling, and it might be stenciled—subtly, sometimes in just one color. Natural but stylized motifs were very popular: ginkgo leaves, pinecones, acorns. So were abstracted and geometric designs adapted from the era's art movements.

If you use Arts & Crafts wallpapers, see Bradbury & Bradbury's cheat-sheet of compatible colors matched to Benjamin Moore paints: bradbury.com/ac2_colors.html

TEXT CONCLUDES ON PAGE 40



USING A TINT Kitchens were treated to light colors and “sanitary” white paint. This revival kitchen brightens the cream-color paint with a tint of sage green on walls and in wainscot panels. It's just enough color to bridge the difference between white paint and the warm floor and mica fixtures.



STONE COLORS Using the colors of nature—especially those of stones, bark, and clay—has been a recommendation in almost all periods, advocated by A.J. Downing in the 1840s and Gustav Stickley in the 1910s. This wall paint picks up the lightest hue in earthy Batchelder tiles.

NOT ALL WHITE


It may seem like a paradox, but it's actually color, not white paint, that shows off naturally finished woodwork. The darker the wood, the more you should avoid white paint and the high contrast it brings.

That said, neutrals and even greyed pastels have always been used in Arts & Crafts interiors. Lighter colors were popular for sun-drenched rooms, and alongside light woods, and for houses that blended Craftsman and Colonial Revival motifs. Lighter colors often were preferred for bedrooms and certainly for service rooms.

Still, “white” didn't mean white as our postmodern eyes see it. A recommendation for “white” during the era may have meant pale grey, coffee with cream, beige, even a buff yellow. Look at the photos here and see that the paler colors on walls still read as quite different from a sheet of white paper. Stay away from high-contrast schemes.



NEUTRAL A light neutral is keyed to the warm color of the sandstone mantel in the living room (see p. 35, bottom). It opens up rooms of the tiny bungalow and creates an uncluttered backdrop for colorful vases and other collections.



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FROM LEFT A deep landscape frieze ('Birchwood') from Bradbury & Bradbury exemplifies both the palette and stylized forms of the era. The unique hand-painted frieze is by artist C. J. Hurley of Portland; colors are bright but still keyed to the fir woodwork.

the all-important WALL FRIEZE

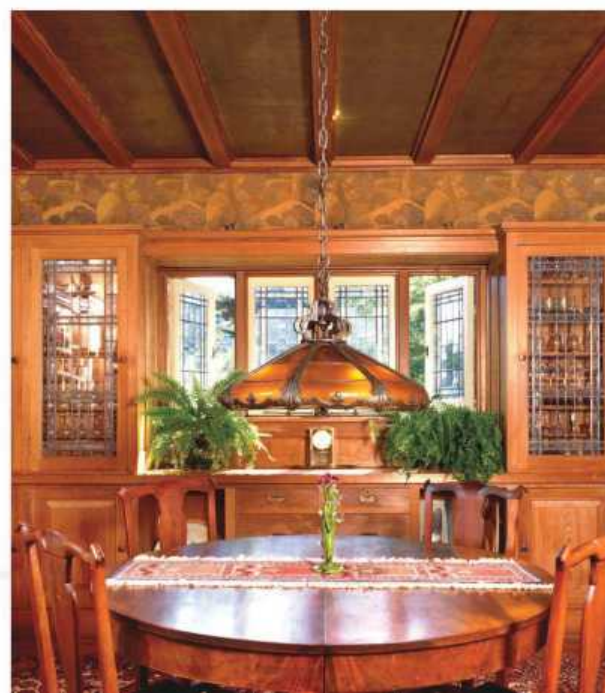
The decorated interior wall frieze came into its own during the Victorian era, and was adapted for the lowered ceilings and simpler treatments of the Arts & Crafts period. by Brian D. Coleman

The high ceilings (nine feet or more) in late Victorian-era houses called for wall division to balance the room's proportions, bringing the eye down from the ceiling. The popular tripartite treatment called for a wainscot or dado, a field or fill area, and a narrow frieze above the picture rail, each decorated differently. The frieze might be covered with an embossed material like Lincrusta; hand-painted, stenciled, bordered or striped; or embellished with detailed plasterwork. Uplifting mottos and quotations were favored in dining rooms and libraries.

Still, the frieze was not abolished with the lowered ceilings of bungalows and Craftsman houses. Rather, the frieze was often a deeper section of upper wall surmounting a high wainscot and plate rail. The frieze could be 14" to 27", or even deeper. In rooms without a wainscot, the frieze survived as a band above the picture rail, with a single wall fill treatment running to the baseboard.

With the preponderance of woodwork in Craftsman homes—such as colonnades, inglenooks, and high wainscots—often the only wall surface left for embellishment was the frieze, and so it became

This dining room in a bungalow in Mill Valley, California, is uncannily well preserved. The subtle, gold-tone frieze remains, as does the dark texture paper used between ceiling beams. A high wainscot in redwood lines the room at the same height as the cabinets.



a dominant decoration in a room with wood-clad (or painted) walls below, and little ceiling ornamentation.

Recommendations for decoration included specially designed wallpaper friezes, with patterns that might be geometric or foliate, or presented as an abstracted landscape, or with pendant ornaments that repeated regularly around the room. Decorating in the Arts & Crafts era brought nature indoors, so vines and abstract floral designs were popular, as were idyllic woodland scenes, animals, and sea motifs. For bedrooms and in Colonial Revival treatments, a plain painted frieze, often in the same off-white color of the ceiling, was popular.

Burlap was another suggestion (not only between wainscot battens but alternatively in the frieze), as was simple hand stenciling. Stencil patterns were simplified versions of wallpaper motifs. To blend with natural-finish woodwork in Arts & Crafts houses, dominant colors in the frieze moved toward warm and earthy tones, with dull greens, browns, deep grey-blues, russet, and gold all popular. The wall area below the frieze, when a high wainscot was not present, would be treated simply, with a matte paint finish or perhaps striped or covered in a very plain coordinating paper.

FOR SOURCES, see p. 79.

White paint would have made beams and woodwork in this dining room flat and dark; the warm mid-tones bring out the color in the wood. Bradbury's 'Oakleaf Frieze' is an authentic example of a period pendant frieze. Note the use of subtle, coordinating paper and narrow borders between beams.



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- California Paints 20th Century Craftsman colors: californiapaints.com
- Color in Space Bungalow Dwelling Palette card (not a paint line): colorinspace.com
- Homestead House Craftsman palette zero-VOC milk and latex paints: homesteadhouse.ca
- Olde Century Colors Craftsman and Prairie School colors: oldecenturycolors.com
- Pittsburgh Paints Wright-inspired Fallingwater colors: ppgvoiceofcolor.com
- Sherwin Williams Historic Colors/Arts & Crafts palette: sherwin-williams.com

In the most neutral and sublime room, color was still present, in a stencil or an art-glass lampshade or in the sheen of a copper fireplace hood.

CONSIDER THE ROOM

Public rooms (living room and dining room) had the more robust colors and embellishments, while family areas were kept simple. The new open plan of these houses—with just a colonnade separating the main rooms—suggest that schemes flow from space to space. That might mean tonal variation on a single hue, or two rooms done in complementary colors of similar intensity. The psychology of color was already discussed a hundred years ago, with familiar advice: blues for restful bedrooms, greens for calm, convivial spaces, hot colors to stimulate appetite in the dining room. ■

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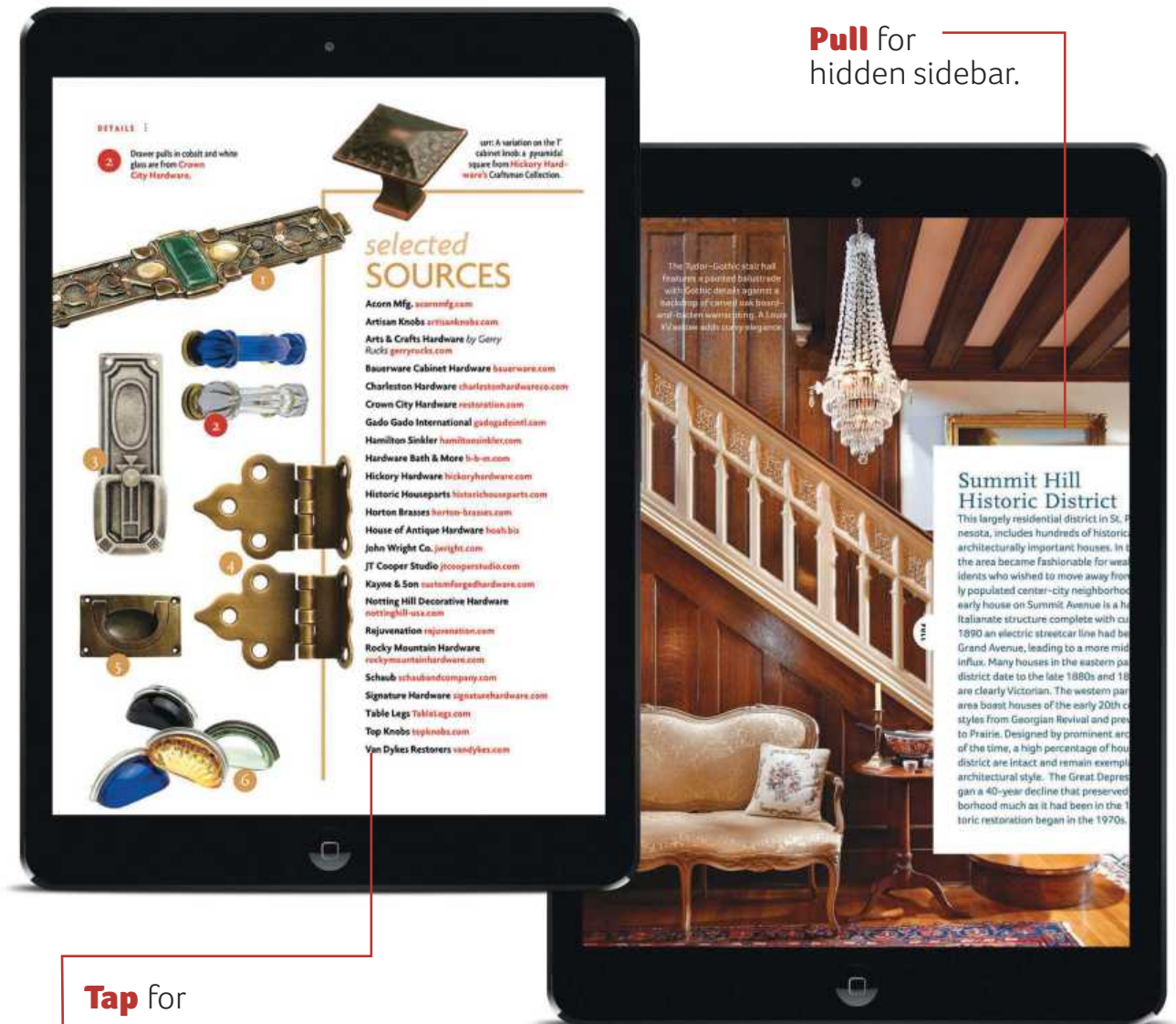
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portfolio

FALL 2015



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OUTSIDE

*Clinker bricks and stone
for a storybook garden.*

There will never be great architects or
great architecture without great patrons.

—Sir Edwin Lutyens (1869–1944), the great English
country-house architect, writing in *Country Life* magazine

RESTORATION :





laced in wisteria, **BY BOULDERS BRACED**

Designed by renowned architect Sylvanus Marston, the 1912 Lacey House is a dignified presence on a shady corner in Pasadena.

BY SARAH HILBERT | PHOTOGRAPHS BY JAIMEE ITAGAKI



The gracious bungalow has generous proportions and the semi-open plan of the period. French doors and pocket doors allow versatile use of the space; the billiard room is off this main living area, with the dining room to the left. The shallow barrel-vault ceilings are delightfully uplifting.

FRAMED BY A MASSIVE CENTURY OAK, draped in wisteria, the 1912 Lacey House is the quintessential bungalow by the versatile Pasadena architect Sylvanus Marston.

Thanks to an exhaustive effort by Phil and Nancy Naecker and family, the house has, once again, a sound infrastructure and its stately beauty. They've been at it since 1991.

A wide front porch—truly a verandah—beckons visitors. Held on battered pillars made of boulders, it serves as an outdoor living room with a seating area and outdoor fireplace. The romantic bungalow seems to grow right from the boulder-strewn ground. The interior is dramatic with barrel-vaulted ceilings, a Batchelder fireplace, and a long, built-in dining room buffet. The courtyard, enclosed on three sides, is a loggia with a pergola roof where the wisteria climbs.

It took a while to get here. Phil Naecker says the exterior work was the most costly and difficult. Past remodeling and weather damage had taken their toll, so the porte cochere needed to be rebuilt, beams and arbor made new, and rafter

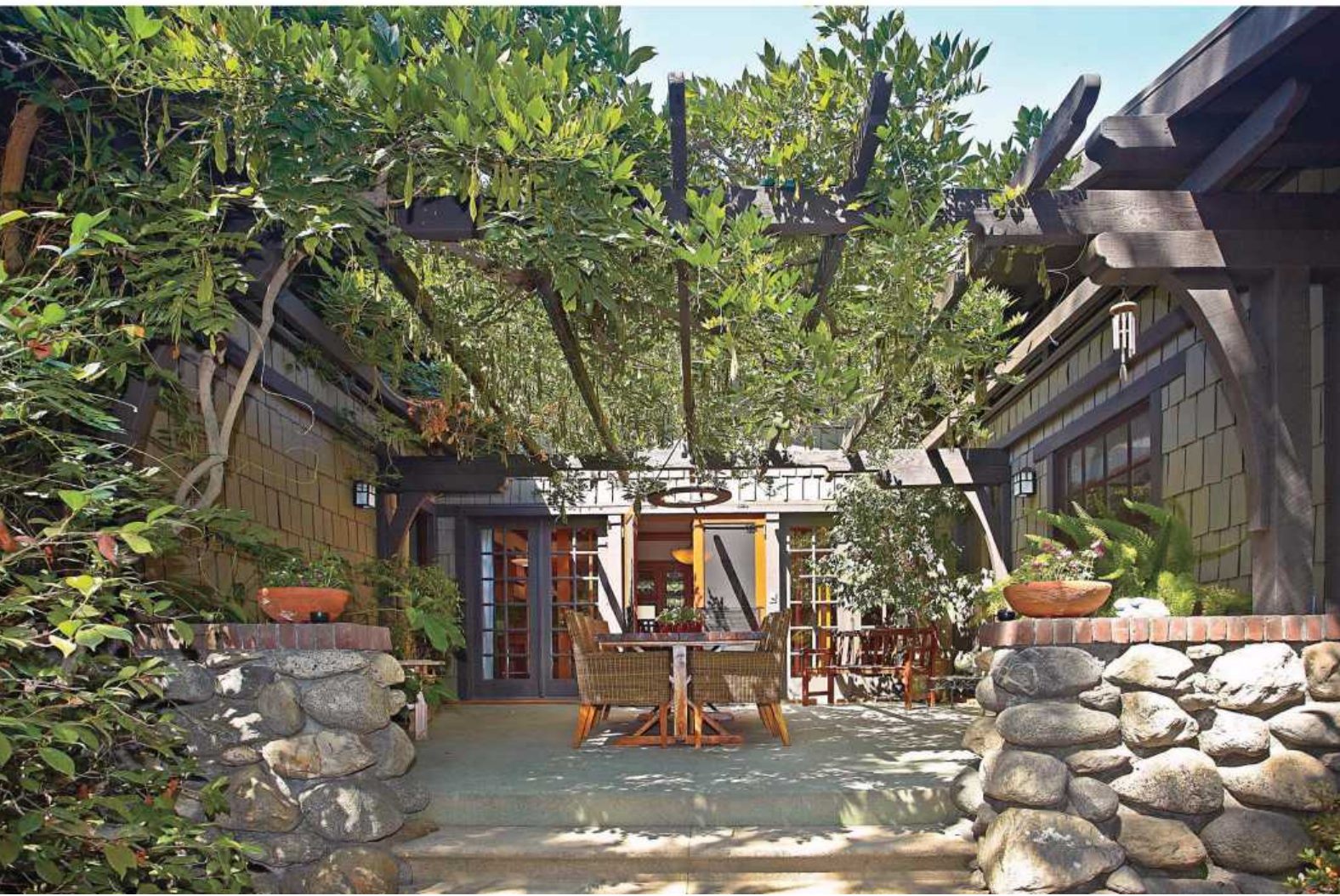
tails resawn. New brackets were fabricated to match the one that remained. The difficulty (and expense) came from the need to custom mill everything—the old (“standard”) lumber stock was beefier, so new stock items do not match. Also, the original beams and rafters had a heavy grain pattern and had been cut with a very large circular saw no longer in use today. Surface treatments were used to “age” the wood to match weathered original pieces. In a few cases, wood salvaged during a major repair was reused to replace a weather-damaged component elsewhere.

With the removal of a failed internal gutter system under the edge of the rolled roofing, water is no longer the enemy. Now a shingle roof caps an extensive, hidden drainage system well integrated with the house. Sheltering eaves, well articulated rafters, and Japanesque brackets reminiscent of Greene & Greene are secure thanks to the Naeckers' meticulous work.

Besides a seismic upgrade for the foundation, the owners replaced heating, electrical, and plumbing systems. Alterations



FROM LEFT The porch ceiling is held on battered stone piers that support wood brackets in a Japanesque arrangement. The porch is large enough to use as a living room. A coast live oak supports a treehouse, a father-son project often used in TV commercials: "Apparently, treehouses communicate wholesome fun!" the dad says. **BELOW** Opening from the dining room, a courtyard is formed by wings of the house. The pergola roof supports an old wisteria vine.





Used now as a family room, the billiard room is nearly original, with Port Orford cedar walls and doors to multiple porches. Rustic brick surrounds the fireplace; ceiling beams are carved with a Southwest-style motif. The chandelier is a reproduction in Arts & Crafts style.



SYLVANUS MARSTON 1883–1946

Although his work in Southern California ran from San Diego to Santa Barbara, architect Sylvanus Marston made a special mark on Pasadena. When Marston established his firm in 1908, he joined an elite group of contemporaries, including Myron Hunt, Frederick Roehrig, and Charles and Henry Greene; together they established Pasadena as an “epicenter of architectural creativity” and a wildly popular winter resort for people from the Midwest and East Coast. In 1914, he hired Garrett Van Pelt; Edgar Maybury joined the team in 1921 to form the influential and prolific firm Marston, Van Pelt & Maybury. Marston is associated with more than a thousand structures in the Pasadena area.

Marston created fine homes in styles that included Tudor and Mediterranean Revivals, but his early work centered on Craftsman design. He is widely credited with creating the concept of the bungalow court, multi-family housing that involved groupings of small one-storey houses or duplexes oriented around a common landscaped courtyard. His St. Francis Court, built in 1909, was the city’s first.

The Lacey House exhibits Marston hallmarks. Barrel-vaulted ceilings were one of the architect’s favorite motifs. He favored the use of graceful arches, seen here in the ceiling beams crafted from Port Orford cedar (a favored material), mirrored also in the arched west window frame and the doorway leading to the billiard room. Marston also used leaded glass and often incorporated a concentric circle design, present here in the built-in buffet and the bookcase. Finally, he embraced the Arts & Crafts ideal of blending interior and exterior space to support good ventilation. Here, numerous windows, a peaceful loggia, patio gardens, and the grand front porch support the enviable lifestyle of Southern California.

MORE MARSTON IN PASADENA

- Hill Avenue Branch Library
- Pacific Asia Museum (originally Grace Nicholson Arts Building)
- United Presbyterian Church
- Vista del Arroyo Hotel and Bungalows (now U.S. Court of Appeals, 9th Circuit)
- Westminster Presbyterian Church
- And several hundred private residences



ABOVE Replacing a 1970s remodel, the new kitchen is a simple take on California Craftsman design, with plain white subway tile on the stove wall. **RIGHT** With a vaulted ceiling, wide curved window, and original Batchelder tile in the fireplace surround, the living room is dramatic. The owners cleaned and restored the tiles, and stripped the quarter-sawn oak mantel.





The dining room retains its large built-in buffet with leaded glass. The back had been removed at some point, so the current owners created the pass-through and new cabinet doors in the kitchen (below), tying the rooms together.

FOR SOURCES, see p. 79.



had left the interior in dire need of restoration. The wall-to-wall carpeting had caused a huge headache; for clearance, all the doors had been shaved. With the carpeting removed, dozens of doors were short—some rooms, typical of Marston's houses, had five doors. All were fixed to furniture-maker standards. (Because they are painted, the extension patches—carefully matched for grain and thickness—are virtually invisible.) Air-conditioning units had been mounted into the wall paneling, and hot-water radiators placed in the flooring. With their removal, walls and floors needed patching, so Phil and Nancy searched out matching fir and oak.

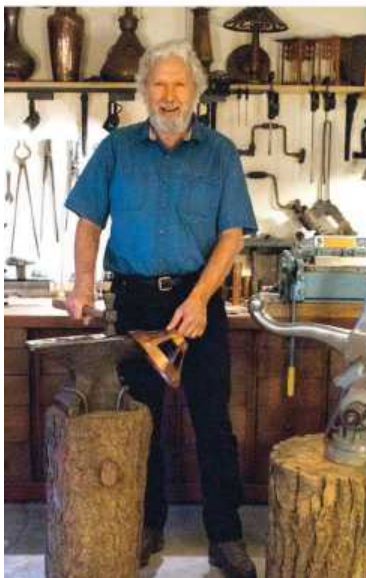
The original billiard room was the least altered, its Port Orford cedar paneling still wearing the original varnish. (It has patinaed to an orange-peel texture in exposed places, but the finish is near-perfect inside cabinets and window seats, and that will guide refinishing at some point.) Just off the living room with direct access to the front porch, the room provides an interesting glimpse of gender dynamics in the Arts & Crafts period. This room, where men retired after dinner to drink and play billiards, has six separate doorways (including those that open to the courtyard and front porch, for smoking) and its own bathroom. Pocket doors could be pulled shut to close this room off from the ladies.

The room is well detailed yet informal, with a rustic brick fireplace and unique ceiling beams carved with a Southwest-style motif. When Phil and Nancy pulled up the carpeting,

they found a well-worn foot track in the floor finish, pointing to where the billiard table had stood.

The remodeled kitchen featured dingy flooring and accents in avocado green; the butler pantry had been incorporated, probably in the 1970s, too. Nancy and Phil went with the modified floor plan but enlarged the room by taking a bit of space from the laundry room. A unique buffet passes through into the original dining-room buffet, the back of which had been removed at some point. The new hinged window admits more light into the kitchen, and facilitates serving.

For more than two decades, the Naecker family has lived and breathed restoration. Thanks to great craftspeople, they say, their house has its essential Craftsman features and yet offers modern comfort. "We're not purists," Nancy insists, "but maybe you can't really tell." ■



STEVE HELBERG

LAMPS, LANTERNS, FURNITURE, an Adirondack-style house of peeled logs: Steve Helberg makes just about everything in his environment with his own hands, just short of the mountain in eastern Washington State where he lives. Even so, he's collected hundreds of pounds of mica from that peak, shaving off flakes to build mica panels he applies with shellac to his exquisite lampshades.

That hand-built quality shines through every aspect of his work, beginning with tools he makes. Copper is more delicate than iron and must be heated at lower temperatures to be malleable. Helberg uses plastic mallets weighted with lead, for instance, to hammer elements like the heavy, scrolling fishtails found on some of his designs.

Steve started collecting antique lamps when he was in high school, partly because of the influence of an older friend. That friend, Roger Neidinger, lived in a Arts & Crafts house in Seattle so thoroughly furnished in the style "it was like walking into 1910," Steve says. That led to collecting and selling other sorts of antiques, then restoration work and ultimately, making reproductions of an-

tique lamps. He's been making Arts & Crafts lighting full-time since 1987. "Believe it or not, I went to college to be an accountant. Needless to say, I was never the accountant type."

Steve loves experimenting with designs that were done in the period but are unusual today, such as his counter-balance floor lamp, a takeoff on a Tiffany design. While many floor lamps from the early 20th century can be tippy, this one is solid, weighing almost 50 pounds. The base has feet that start on the floor and then travel up and over the top of the circular baseplate. It's like a good antique: "The better the lamp is, the heavier it should be."

Helberg is equally at ease working in wood, usually quarter-sawn oak, and he makes his own art glass and mica shades. Some shades include filigree overlay. Where period examples with overlay are usually smooth, Helbert hand-hammers his, often using repoussé techniques to add relief to features like the body of a peacock.

It's his way of tipping his hat to the masters who came before him. In a break with the highly polished metalwork that preceded it, Arts & Crafts metalwork is supposed to be rough, "to prove that every piece of the thing has been hand worked." ■

—Mary Ellen Polson

STEVE HELBERG
Copperwood Lantern
Valleyford, Wash.
(509) 228-9342
stevehelberg.com



FINISHING THE WOOD

Steve Helberg is the rare artisan who doesn't keep secret his methods for crafting and finishing his work. For example, the deep hand-rubbed finishes on his quarter-sawn oak bases are the result of seven or eight steps—not counting multiple applications and sanding between coats. He first wets the oak to raise the grain, then sands the wood with very fine sandpaper so that it will accept the aniline dye that serves as the base for the color. Once the color base is complete, he locks in the dye with a tung-oil stain. This keeps the base color from moving or changing when he applies the alcohol-based shellac he mixes himself. The final step is finishing the wood with a wax that's been impregnated with color, or blackened. The finished lamp is then rubbed to a beautiful sheen.

The Prairie Bookshelf lamp features through-mortise tenons at the base and near the top of the inverted trough-like roof. Based on a rare period style, the lamp includes Limbert-inspired milk-bottle cutouts.

PLANISH AND PATINATE

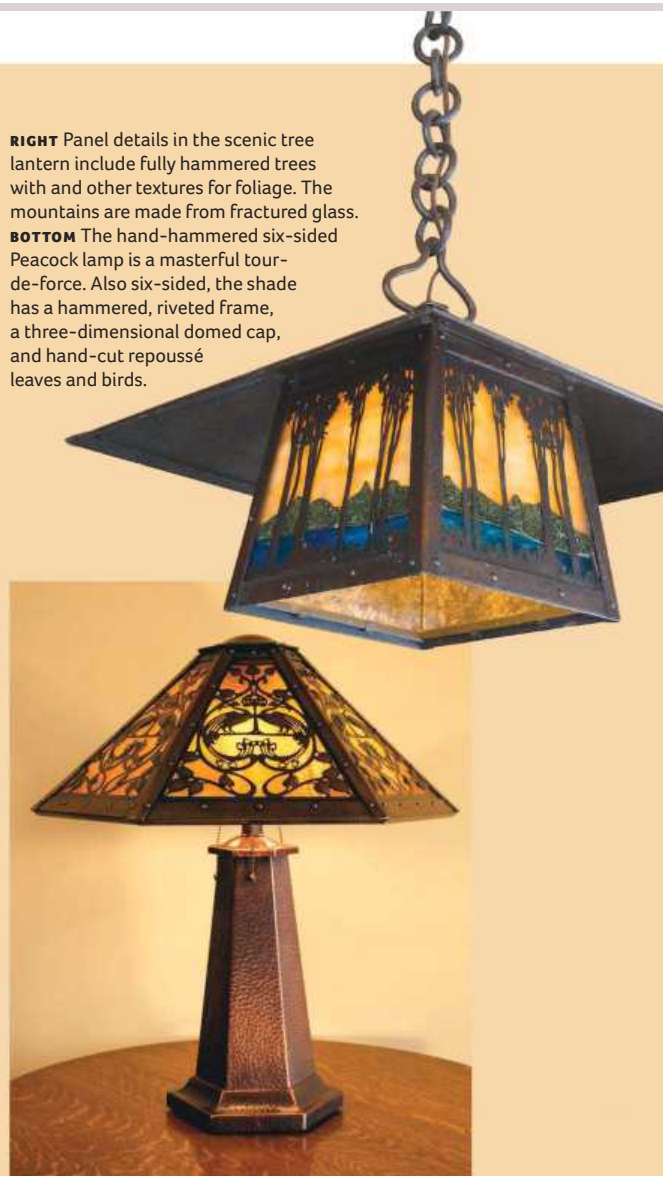
Creating a hand-hammered copper finish with a desired patina requires a precise sequence of steps, beginning with heating the metal and hammering it with special lighter-weight mallets. "All that hammering is called planishing," Helberg says. Planishing originated with 17th- and 18th-century English utilitarian vessels, which were left rough. As they were handled, the high spots were rubbed—or relieved, to use the coppersmithing term—producing a brighter color that contrasted with the darker base.

Steve mixes all his own chemicals for the different finishes he makes. He begins with the same chemical used in the early 20th century: liver of sulphur, which despite its hellish-sounding name, is not toxic. He then uses specific chemicals to create a period finish. For example, for a certain Gustav Stickley finish, the inside of the hammer blow is jet black, while the outer edge is orange. Helberg re-creates it by applying a black patina, relieving it, then adding a burnt orange patina—all with fine steel wool and rottenstone, a polishing abrasive also favored by period metalsmiths.

OPPOSITE FROM LEFT Steve Helberg in his shop, where he makes many of his own tools as well as lighting in copper, wood, art glass, and mica. Forged from solid copper, the counter-balance floor lamp has an adjustable arm with a solid copper ball for a counterweight. The Dragonfly lamp in a Stickley Brothers style is topped by a fine-mesh shade hand-painted by Barbara Helberg.

RIGHT Panel details in the scenic tree lantern include fully hammered trees with and other textures for foliage. The mountains are made from fractured glass.

BOTTOM The hand-hammered six-sided Peacock lamp is a masterful tour-de-force. Also six-sided, the shade has a hammered, riveted frame, a three-dimensional domed cap, and hand-cut repoussé leaves and birds.





The travertine Tudor fireplace surround is an antique; it was the perfect shape and size, easily altered to fit modern fire code. About the lovely Tudor arch, owner Mary Griffin says, "I admit to being something of an Anglophile."



UNIVERSAL DESIGN *in Arts & Crafts Spirit*

A passion for period design plus issues of mobility created this new home in St. Paul.

BY PATRICIA POORE | PHOTOGRAPHS BY TROY THIES

OUR LAST ONE WAS a 1912 American Foursquare,” says Mary Griffin, who imagined this house along with her husband, Raymond Dietman, and architect Jeremiah Battles. Built on an open lot in the St. Anthony Park neighborhood of St. Paul, Minnesota, it immediately fit in. “We wanted the beautiful things about our old house transferred to an accessible house,” Mary explains, “so the new house was designed to feel like the old one. Our architect and contractor understood completely, and included the mouldings, cabinets, and details found a century ago.”

Ray wears a leg brace and sometimes uses crutches for more stability; too many falls made the couple realize they

needed a place where he could avoid stairs and with an attached garage—a house that would suit the couple for years to come. (The basement in the new house can be turned into a caregiver apartment, for example.) “We could have moved half a mile north and found a lovely one-level rambler, but we wanted to stay where we know people on every block,” Mary says.

“As a teenager, I lived in England and went to a boarding school that had been remodeled by Lutyens,” she says. “That became my reference point for the architecture I love—I admit to being an Anglophile. Fortunately, Ray shares my taste.” The couple appreciated the old Foursquare’s Arts & Crafts details, the oak woodwork, beveled glass and built-ins, art-glass doors



in the dining-room buffet.

Incorporating architectural salvage in the new building contributed to its always-been-here feeling. During the design process, Mary found vintage lighting fixtures, a Tudor fireplace surround, and even beveled glass for windows and doors. “I started with one big piano window,” she says, referring to an ornamental horizontal window under which their upright piano now sits. “Jeremiah said that if I stuck to clear beveled glass, avoiding stained- and frosted-glass patterns, the windows would seem to match.” Five interior (room to room) windows are fitted

with salvage. The salvaged front door is a simpler version of an elaborate beveled-glass door Mary has admired on Summit Avenue in St. Paul: “At night, it glitters like a ballroom.”

The restoration company Lightworks in Minneapolis made kitchen pendants and sconces to match a 1912 Sheffield fixture that Mary had found for her dining room. And “I have 13 antique glass shades collected over the years, brought over from our old house—they’re very graceful and I like the way they diffuse light.” Mary has also made simple curtains out of vintage linens.



Tour guests have mistaken this house for restored, not new. “Our house is pretty, rather than dramatic,” says Mary Griffin, “and the architectural genius of it is how well it works for us.”

LEFT With an on-grade door leading to the sunken patio, the basement doesn’t feel like a basement. The retaining wall serves as a bench near the herb and vegetable beds just off the patio. **BELOW** “When we open our bedroom door,” Mary says, “we see rainbows from the beveled-glass door to the balcony that faces east.”

WITH A LONG LIST of needs and wants, Mary Griffin was very involved in the design process. She’d been eyeing the building lot for a decade, dreaming up houses in her head. Needs were obvious. Wants included bedrooms with cross-ventilation, a den for Ray right by the kitchen, and a coffeepot in the master bathroom. She wanted the basement to open to a patio, and “an upstairs hall that had windows and a place to do something instead of just pass through.” (Theirs has bookshelves and a daybed, and leads to an upstairs balcony.)

The couple’s restoration contractor was Ben Quie, who







LEFT Four guests can sit comfortably on one side of the kitchen peninsula, while the cook works unimpeded. The fireplace is visible from both the kitchen and dining room, "lovely at dinnertime in winter." **BELOW** Accessible and open, the kitchen is nevertheless nicely contained. Oak cabinets look like built-in furniture. **BOTTOM** Decorative tile collected in England became the centerpiece of the range backsplash.



With handsome woodwork and marble, the curving (and space-efficient) sink recess in the powder room has an old-fashioned air. The wide chair rail functions as a grab bar.





AN ACCESSIBLE HOUSE

What used to be called handicap-accessible or disabilities design is now an aspect of universal design, which seeks to make buildings and products function better for everyone: children and grownups, short and tall and vision-impaired. Here the house was set into the hillside for a modest street presence, yet it offers access to the garage, the porches, and even a backyard patio. If the program called for a “retirement home,” the result is much more. Features include:

- On-grade garage and secondary entry door
- Patio accessible from a door with a compliant threshold
- Wide hallways, passages, kitchen clearances
- Full-size elevator
- ADA-compliant bathrooms

The contractor used low-clearance thresholds and wide doorways for potential wheelchair access. A screened porch is immediately outside the kitchen (with a pass-through) and opens to the grille deck. The dining room door also leads to that deck. “Our contractor Ben Quie has enjoyed treats from Ray’s smoker over the past 20 years,” Mary says, “so he was motivated to make it easy for Ray to tend the barbecue ribs. On the porch, we have a shelf level with the kitchen windows so Ray can just set out the gin and tonics.”



TOP LEFT The elevator is trimmed out like the rest of the stairhall. **ABOVE, FROM TOP** A basement door leads to the sunken patio. The accessible guest bath is centrally positioned and has the only bathtub.



agreed to build the new house. Ben suggested the young, talented architect Jeremiah Battles, just starting his own firm, Acacia Architects. As it turned out, “I never called anyone else,” Mary says; “...once we started talking to him, Jeremiah clearly understood, he was perfect for this job.

“God bless him, he involved me in every decision, which I really enjoyed, but he didn’t let me screw up his beautiful design,” Mary laughs. The architect and contractor liked working together. Mary also called in colorist Susan Moore, who chose the palette and also suggested the recessed sink in the powder room.

The house takes maximum advantage of a southern exposure, staying light and warm in winter, while roof overhangs shield the summer sun. Ample windows keep warm, rich colors

in rooms downstairs from feeling dark. Upstairs, all the wood trim is painted in the same off-white, leaving the choice of wall colors up to Mary while ensuring a flow through the rooms.

For the landscape, want and need were the same: low maintenance. “I see no reason to grow grass on a 45-degree incline and then have to mow it,” Mary says. Though she’d love a cottage garden filled with blowsy flowers, she did not want to commit the time to it long-term. The yard is primarily a native shortgrass prairie with maple and oak shade trees, all designed to transition from sun to shade-tolerant savanna as the trees mature. Landscape designer Dan Peterson of Habadapt put in as much color as he could: red-twig dogwoods that stand out in the snow, sugar maples for fall color, forsythia for spring, plus



pink hydrangeas and prairie flowers for summer. Swales in the yard allow runoff to zigzag down the yard, making it self-watering. A small vegetable garden is easily managed from the sunken patio. The recessed patio's floor and its retaining walls capture the house's thermal mass for an extended growing season.

THE INTERIOR IS all that the couple had hoped for. Woodwork downstairs matches that in the 1912 Foursquare: quarter-sawn oak for the living room, dining room, and kitchen, with flat-sawn oak in the pantry, den, and powder room. Mary specified granite countertops "for the way Ray cooks—he can put a 500-degree cast-iron pan on it." The absolute-black granite with a honed finish has the look of soapstone, and is the same choice they'd made in their previous house. North Prairie Tileworks in Minneapolis made the deep blue field tiles to set off a decorative tile Mary had bought in England.

The blue guest bathroom, also accessible for Ray, was designed around a marble sink console that looks like an Edwardian-era dresser—which came, oddly enough, from Pottery Barn. The master bath has dark granite countertops to absorb coffee spills.

"Our architect never gave us one bad word of advice," Mary says. "Early on, he said that we'd be living with the interior fittings and finishes we chose for a long time, and that we'd be happier with the house if we chose better quality over more square footage. I couldn't agree with him more." ■

FOR SOURCES, see p. 79.

ABOVE Guests approaching the house see only the main entry door, the owners' intention. Sheltered by the porch above, a basement-level entry to the right of the garage door is hidden in a "grotto" with an outdoor storage closet. **RIGHT** The screened porch off the kitchen leads to Ray's grilling deck. Horizontal siding is 1x6 tongue-and-groove V-joint cedar, finished with spar varnish.



The walls flanking the front drive are undulant, heavily textured, and playfully lumpy.





What began as a design for a not-so-big house slowly evolved into a family home that includes the most comfortable elements of the Greene & Greene style.

FOLLOW THE CLINKER BRICK ROAD

Spreading like molten peanut brittle, a playful clinker brick wall ties a rear garden to a newly built Greene & Greene-style home.

BY MARY ELLEN POLSON | PHOTOGRAPHS BY GRIDLEY + GRAVES

FOR SOURCES, see p. 79.

RIGHT Clinker bricks and stones continue in the wave-like walks that lead to the front entry with its slumped porch piers.

BELOW The front pillars are finished with collar straps tightened with driven wedges, like those on several Greene & Greene houses. **BOTTOM** The tripartite front entry combines elements of the garden wall and a Japanese maple on the property in homage to the entry of the Gamble House, designed by Greene & Greene in 1908.



WHEN YOU START with an organic concept like a not-so-big bungalow, sometimes the house and garden must evolve to meet your needs. That was the case for a Pennsylvania family of five, who soon realized their chosen setting in Bucks County lent itself to a larger forever home. When the designer/developer Bela Rossman showed them examples of the residential work of Arts & Crafts architects Charles and Henry Greene, the owners were intrigued. A visit to Pasadena followed, including a tour of the Gamble House, with its iconic stained-glass triptych entry.

Several of Greene & Greene's most identifiable motifs and techniques appear in the design of this house: cloudlift horizontal woodwork; deep, exposed rafter tails; and exterior shingles custom-cut to the same 6" width used in the firm's Ultimate Bungalows. There are many whimsical elements too, like a replica Blacker House bench used as a swing in the living room. So when Rossman presented the idea of a patio enclosed by clinker-brick walls, the family was enthusiastic. "With boulders at the base of the wall," Rossman explained, "it will look like it came out of the ground."



ABOVE The stepped peanut-brittle chimney looks like it sprang from a fairytale. **TOP** Two clinker brick entrance walls on either side of the driveway frame the house.

DISTINCTIVE CLINKERS

Clinker bricks are delightful accidents from the kiln. Irregular and lumpy, often luridly colored in shades of terra cotta, brown, purple, and black, these one-of-a-kind bricks were a favorite masonry detail of Pasadena architects Charles and Henry Greene. Combined with smooth river rock in a blend sometimes called rubble mix, they gave an organic presence to Arts & Crafts porch piers, chimneys, and fireplaces in California and beyond.

Clinkers result from over-firing, which turns the clay hard and glass-like, misshaping it. “If you were to hit a clinker brick with a sledge hammer, you would see the same color and consistency throughout the whole brick,” says Bela Rossman of Polo Design Build.

Once considered trash, clinkers are now treasure. While some salvage dealers offer vintage clinkers, at least one company is manufacturing new ones using the same methods that produced the originals. The clinkers made by Gavin Historical Brick, for instance, are fired in ancient coal-fired beehive kilns for three weeks at a high, steady temperature. Bricks used in the Bucks County project are the company’s Old Pasadena Clinkers.

The intense, slow heat produces hard, durable bricks with characteristic twisted shapes and burnt edges. When combined with smooth river rock at the base of a chimney or as part of a fireplace, the rubble mix resembles nothing so much as peanut brittle.



ABOVE Lit by period-style pier lanterns, the patio includes several dining and seating areas, including one around a rubble-mix fire pit. **RIGHT** With the addition of a few cushions, the deep built-in bench serves as a cozy spot where parents can read books with their young daughters.

Rossman suggested an oval, slightly elliptical shape for the patio to balance the square and rectangular elements of the house. It's an outdoor room set perhaps 60' from the house, which "allows you literally to smell the roses before you arrive at the terrace." Enfolding the sandstone terrace is the rolling clinker brick wall, finished with a radius pergola. Rossman drew initial designs, but building the walls was a matter of trial and error as the masons learned to work with the quirky bricks. Rossman saw the wall as a fluid structure—almost like a wave, or a river tumbling stones in its wake.

The clinkers spread like warm candy throughout the property. A set-back bench is large enough to seat the entire family, which includes three small girls. Lined with cushions and littered with books and toys, it plays the same role as a roomy outdoor sofa or porch swing. Beneath the dappled shade of the pergola, it's a cozy nook. "It feels a little like Alice in Wonderland when you're sitting there." ■



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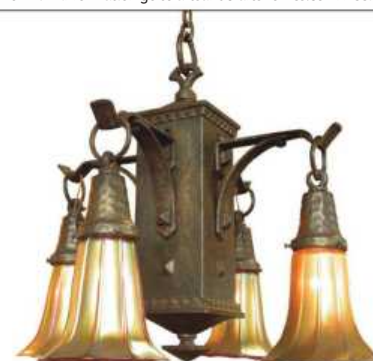
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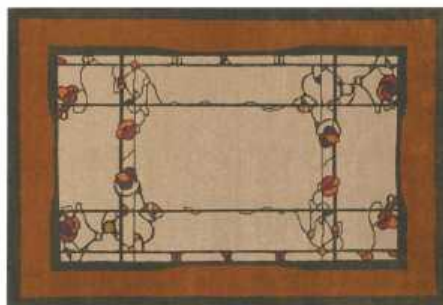


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Some articles have sources listed within their pages. Items not listed may be out of production, or antique.

INTERIOR COLOR pp. 33-40

PAINT PALETTES See p. 40

WALLPAPERS BRADBURY & BRADBURY bradbury.com • BURT WALL PAPERS burtwallpapers.com • CHARLES RUPERT DESIGNS charlesrupertdesigns.com • GATE MULTIMEDIA gatemm.com • J.R. BURROWS & CO. burrows.com • MASON & WOLF WALLPAPER mason-wolf.com • MORRIS & CO. BY SANDERSON william-morris.co.uk • TRUSTWORTH STUDIOS trustworth.com • WOLFF HOUSE WALLPAPERS wolffhousewallpapers.com **EMBELLISHMENTS** FAIR OAK WORKSHOPS fairoak.com • FORD CRAFTSMAN STUDIOS fordcraftsmanonline.com • TRIMBELLE RIVER STUDIO & DESIGN trimbelleriver.com • WALL WORDS wallwords.com

BY BOULDERS BRACED pp. 46-53

ARCHITECT Liza Kerrigan, BLUE STUDIO, Sierra Madre, CA: bluestudiosite.com **CONTRACTOR** Debbie Ross, ROSS CONSTRUCTION, Sierra Madre, CA: (626) 355-2434 **WOOD STRIPPING/REFINISHING** MARY GANDSEY PAINTING, Pasadena, CA: 626-399-3090 **LIGHTING** ARROYO CRAFTSMAN arroyocraftsman.com **RUGS** KARASTAN (historically machine-loomed rugs in traditional styles) karastan.com **SUBWAY TILE** DAL TILE daltile.com Batchelder tiles are historic. Today see: **TILE RESTORATION CENTER** tilerestorationcenter.com • **MISSION TILE WEST** missiontilewest.com • **PASADENA CRAFTSMAN TILE** pasadena-craftsmantile.com • **REVIVAL TILEWORKS** revivaltileworks.com

UNIVERSAL DESIGN pp. 56-65

ARCHITECT Jeremiah Battles, ACACIA ARCHITECTURE, Golden Valley, MN: acaciaarchitects.com **BUILDER** BEN QUIE & SONS St. Paul, MN: benquieandsons.com **LANDSCAPE** HABADAPT LANDSCAPE DESIGN habadapt.com **CABINETMAKER** GREG AANES FURNITURE, Minneapolis: gregaanesfurniture.com **WINDOWS** MARVIN (dist. Roseau, MN) marvin.com p. 56 **SCONCES** 'Cotswold Manor' BRASS LIGHT GALLERY newclassic brasslight.com **SHADES** LIGHTWORKS Minneapolis: lightworkslighting.com **PAINT** 'Artichoke' 6179 SHERWIN-WILLIAMS sherwin-williams.com p. 58 **WALL BLOCK** 'North Shore' by BORBERT MORTEZA **PAVING** 'Holland

Stone' in charcoal borgertproducts.com p. 60 **KITCHEN PENDANTS** LIGHTWORKS (shades antique) **PAINT** yellow #0030 SHERWIN-WILLIAMS p. 61 **BARSTOOLS** CRATE & BARREL crateandbarrel.com **DECO TILE** 'Seawood' JOHNSON TILES johnson-tiles.com **FIELD TILES** NORTH PRAIRIE TILEWORKS handmadetile.com p. 62 **SINK BOWL** 'Cambridge' undermount in silver-nickel finish, SIERRA COPPER sierracopper.com **FAUCET** 'Prince' DANZE danze.com **SCONCES** POTTERY BARN potterybarn.com **PAINT** 'Fresh Periwinkle' # WV39012 Waverly Classics by VALSPAR valsparpaint.com p. 63 **ELEVATOR ARROW LIFT** arrowlift.com **BLUE PAINT** 'Blue Hydrangea' BEHR PAINT behr.com **TRIM PAINT** 'White Dove' OC-17 BENJAMIN MOORE benjaminmoore.com p. 64 **GARAGE DOOR** CLOPAY clipaydoor.com **STUCCO PAINT** 'Pitch Blue' #220 FARROW & BALL farrow-ball.com **SHINGLE PAINT** 'Viscaya' SHERWIN-WILLIAMS HISTORIC COLORS **TRIM PAINT** 'Fine Linens' VM33 RALPH LAUREN ralphlauren.com **PAINT ACCENTS** 'Muted Mulberry' SHERWIN-WILLIAMS Historic Colors **DOOR PAINT** 'Citron' #74 FARROW & BALL p. 65 **DECKING** 'Acacia' AZEK azek.com

CLINKER BRICK pp. 66-70

DESIGN BUILD Bela Rossman, POLO DESIGN BUILD, New Hope, PA: (215) 297-5233, polodesignbuild.com **MASONRY** D. JEFFERSON MASONRY AND HARDSCAPES, New Hope, PA: (267) 372-6651 **CLINKER BRICK** Old Pasadena Clinker, GAVIN HISTORICAL BRICKS historicalbricks.com **STONE** (wall boulders, sandstone pavers) **STONE DEPOT** stonedepotpa.com **LIGHTING** Westmoreland series (patio) and Hikaru series (entry walls) **OLD CALIFORNIA LANTERN** oldcalifornia.com **STAIN** (pergola) oil-based solid stain in Mission Brown, CABOT STAINS cabotstain.com

MOTIFS p. 80

Shown: CARREAUX DU NORD carreauxdunord.com • EPHRAIM FAIENCE ephraim-pottery.com • MISSION GUILD STUDIOS angelfire.com/ny5/missionguild • MOTAWI TILEWORKS motawi.com • OLD CALIFORNIA LANTERN oldcalifornia.com • TRUSTWORTH STUDIOS trustworth.com

For more crow, raven, rook motif patterns, see also: **ARTS & CRAFTS PRESS** artsandcraftspress.com • CINDY LINDGREN cindylingren.com



raven, rook & crow

PROPHET, OR BAD OMEN? Ravens and crows carry ancient symbolism—in different cultures and at different times associated with evil but also rebirth, darkness and (in Chinese mythology) the sun, spiritual strength and yet death. Given their continued association with witchcraft and the darkness of Poe, it's surprising to see the black birds depicted as decorative motifs. (For the record: Crows, ravens, rooks, jackdaws, and magpies are of the Corvid family; blackbirds are thrushes.)

Then again, the raven (a larger relative of the crow) symbolizes gratitude and affection, wisdom, longevity, and fertility. The crow is a symbol of Christian solitude. Maybe most compelling, these birds in alchemy represent change. Intelligent and mysterious, they are blessed with keen sight.

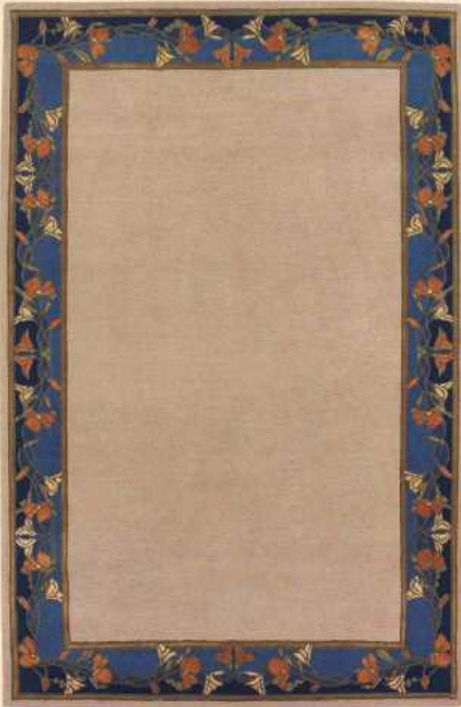
Ravens and rooks show up often as a decorative motif in works of the Arts & Crafts movement and its revival. See them silhouetted or socializing in block prints, sculpted into tile and pottery, repeated in wallpaper designs, and depicted in the era's metalwork and art glass. ■ —*Patricia Poore*

1 Large 6" x 8" 'Raven' tile in Midnight designed by Yoshiko Yamamoto, from **Motawi Tileworks**. **2** 'Raven' filigree for the brass Poplar Glen hanging lantern, **Old California Lantern**. **3** **Trustworth Studios'** "Four and Twenty" scalable paper in teal, black, and gold, after a Voysey design. **4** 'The Messenger' gothic-feeling vase from **Ephraim Faience**. **5** 'Crow' tile in Ginger Brown from **Carreaux du Nord**. **6** 'Crow in Pines' Midnight quarter-sawn oak-framed art tile from **Mission Guild Studio**.

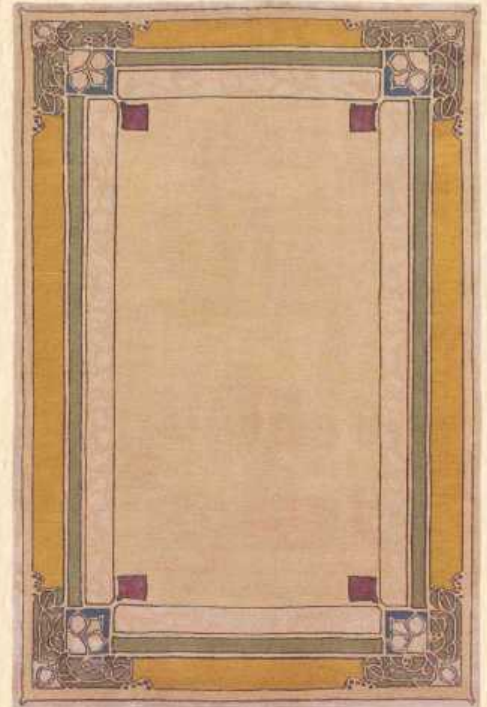
FOR MORE INFORMATION, see p. 79.

THEODORE ELLISON

COLLECTION



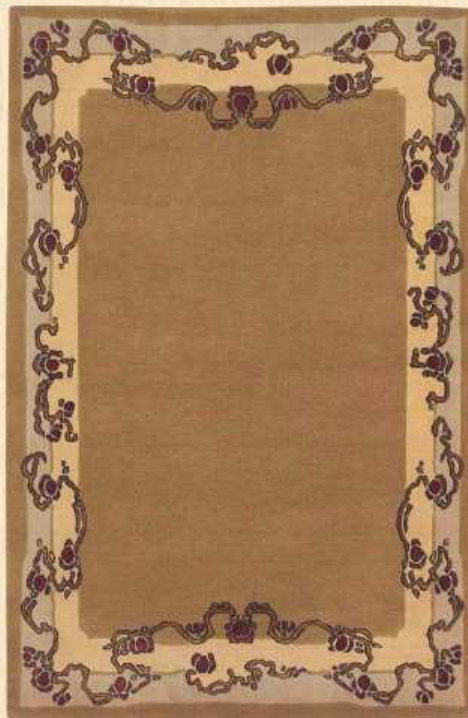
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MAGNOLIA



ABERDEEN



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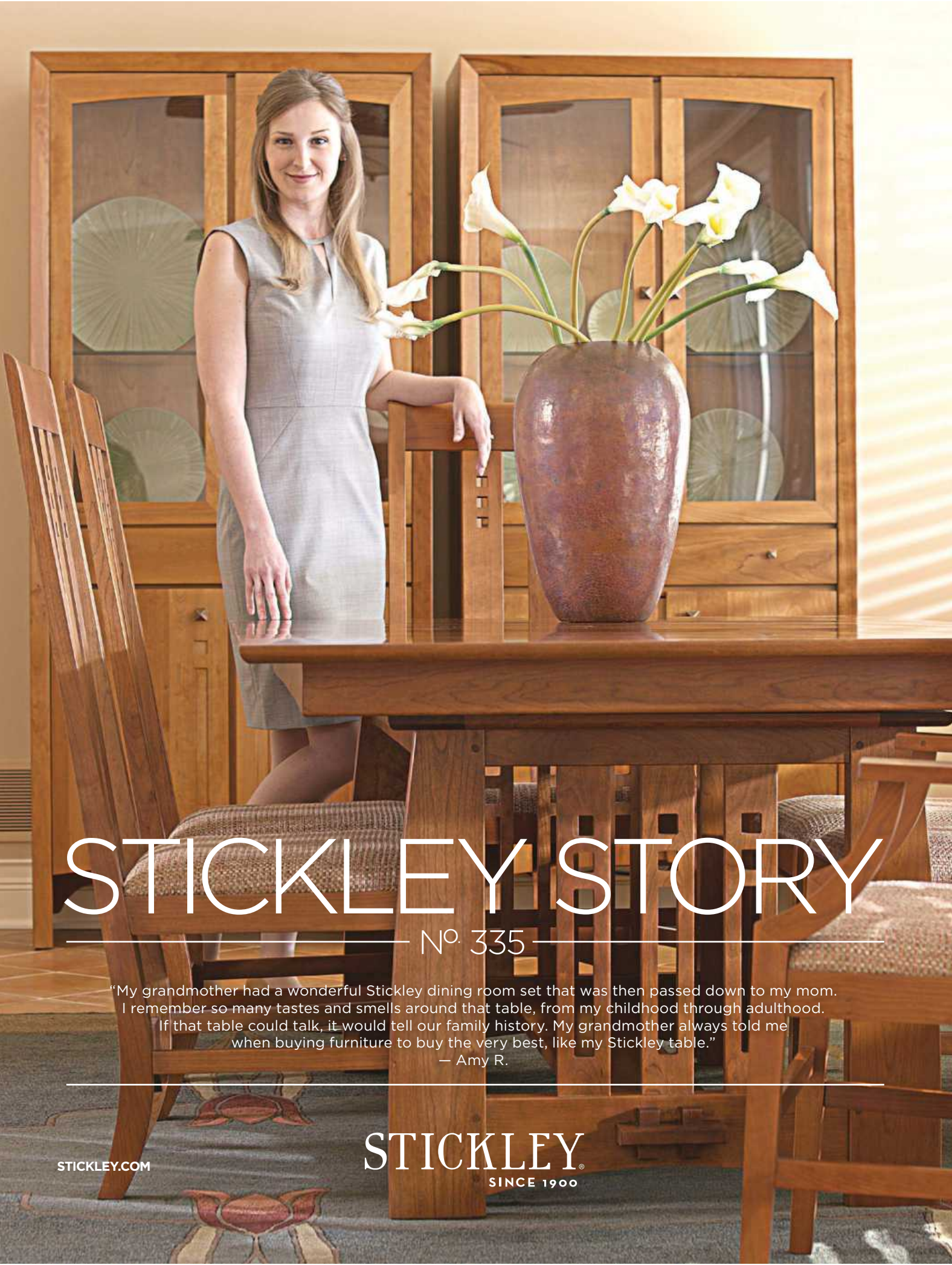
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— N° 335 —

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